

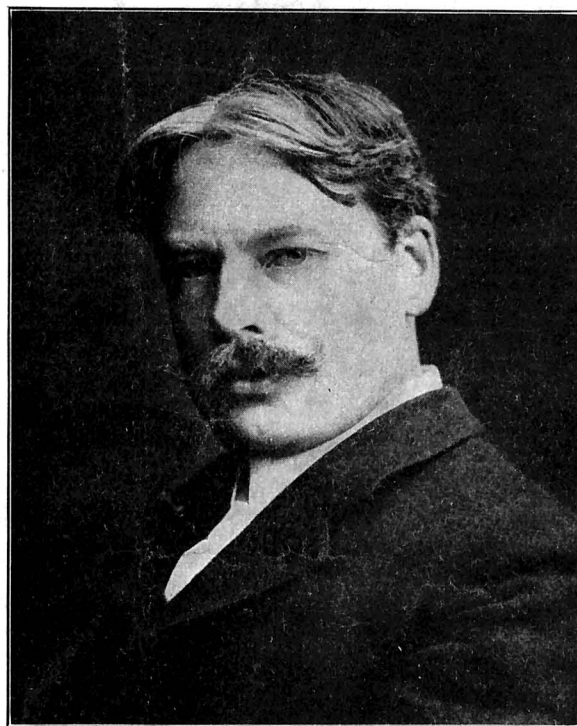
# EDWARD MAC DOWELL

## Compositions

### Instrumental Compositions

#### Opus PIANO, TWO HANDS

10. **First Modern Suite.** Praeludium — Presto — Andantino and Allegretto — Intermezzo — Rhapsody — Fugue. New revised Edition by the Composer . . . . . 2 00  
Separately, Intermezzo . . . 50  
Praeludium . . . 50
14. **Second Modern Suite.** Praeludium — Fugato — Rhapsody — Scherzino — March — Fantastic Dance . . . . . 2 00  
The same revised by Ludwig Klee . . . . . 2 00
15. **First Concerto in A-Minor.** Pianoforte Solo with a Second Piano in Score (2 copies necessary for performance). New revised Edition by the Composer . . . . . 3 00  
Orchestral Score and Parts in Manuscript
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No. 2. Witches' Dance . . . 75
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No. 2. Humoreske in A . . . 50
19. **Wald-Idyllen (Forest Idyls)**  
No. 1. Waldesstille . . . . . 25  
No. 2. Spiel der Nymphen . . 60  
No. 3. Träumerei . . . . . 25  
No. 4. Dryadentanz . . . . . 60  
Complete . . . . . 1 50
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No. 2. March . . . . . 50  
No. 3. Cradle Song . . . . . 50  
No. 4. Czardas . . . . . 50
28. **Six Idyls after Goethe:**  
No. 1. Once through the forest . 40  
No. 2. Under the verdure's vigorous bloom . . . . . 40  
No. 3. Bush and vale thou fill'st again . . . . . 40  
No. 4. Light and silv'ry cloud-lets hover . . . . . 40  
No. 5. As at sunset I was straying . 40  
No. 6. A Fairbell flower . . . 40
31. **Six Poems after Heine.** Complete . . . . . 1 75  
The same, separately:  
No. 1. We sat by the fisherman's cottage . . . . . 40  
No. 2. Far away on the rock-coast of Scotland . . . . . 40  
No. 3. My child, we once were children . . . . . 40  
No. 4. We travelled alone in the gloaming . . . . . 40



*Edward Mac Dowell*

- Opus **NET**
31. **Six Poems after Heine.**  
No. 5. Shepherd boy's a King . . . . . 40  
No. 6. Death nothing is but cooling night . . 40
32. **Four little Poems.** Complete. Newly revised by the Composer . . . . . 1 00  
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No. 2. The Brook . . . . . 50  
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#### Opus TWO PIANOS, 8 HANDS

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#### ORGAN

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#### ORCHESTRA

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15. **First Piano Concerto in A-Minor.** Full Score . net 7 50  
Orchestral Parts . each net 40
23. **Second Piano Concerto in D-Minor.**  
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30. **The Saracens and Lovely Alda.** Two Fragments from the Song of Roland for Full Orchestra.  
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48. **Second (Indian) Suite for Full Orchestra.**  
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Parts . . . . . each net 40

### Vocal Compositions

#### SONGS

- Opus
- 11 and 12. **An Album of five songs.** English and German words. (My Love and I. — You love me not. — In the Skies. — Night Song. — Bands of Roses) . . . . . 1 —
47. **Eight Songs with Piano Accompaniment** (English and German) . . . . . net 1 25  
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No. 2. Midsummer Lullaby . . . 50  
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## Polonaise

Allegro maestoso ma con fuoco

E. A. MacDowell, Op. 46 No 12

12.

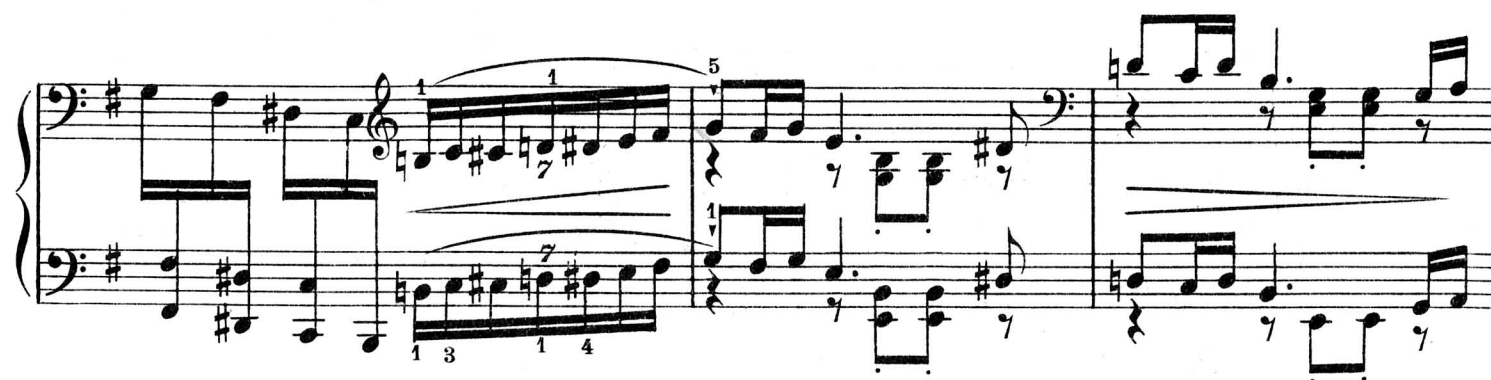
*cresc. molto* - *ff marcatis.*

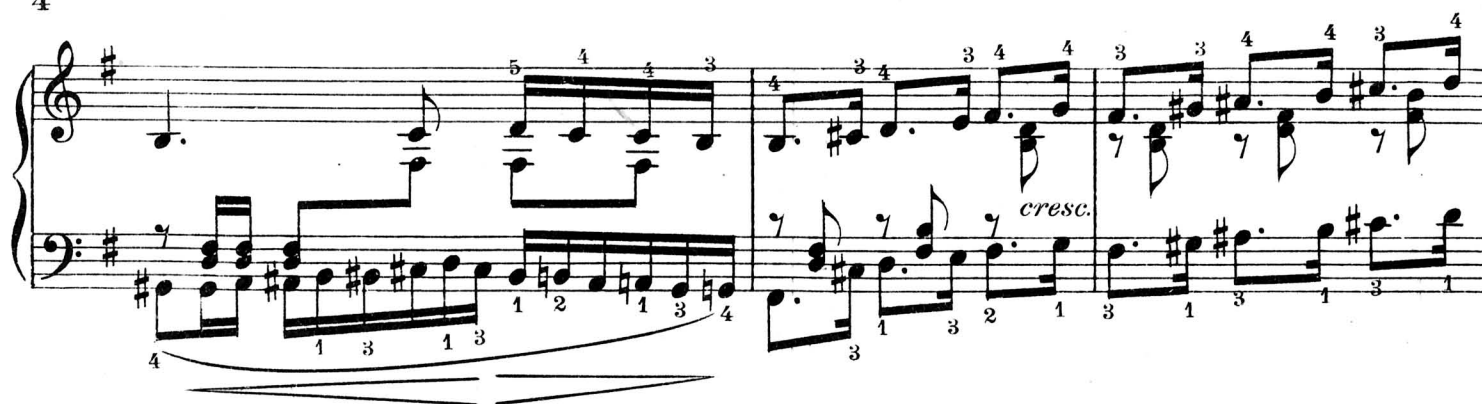
*ff*

*ff*

\*) quasi



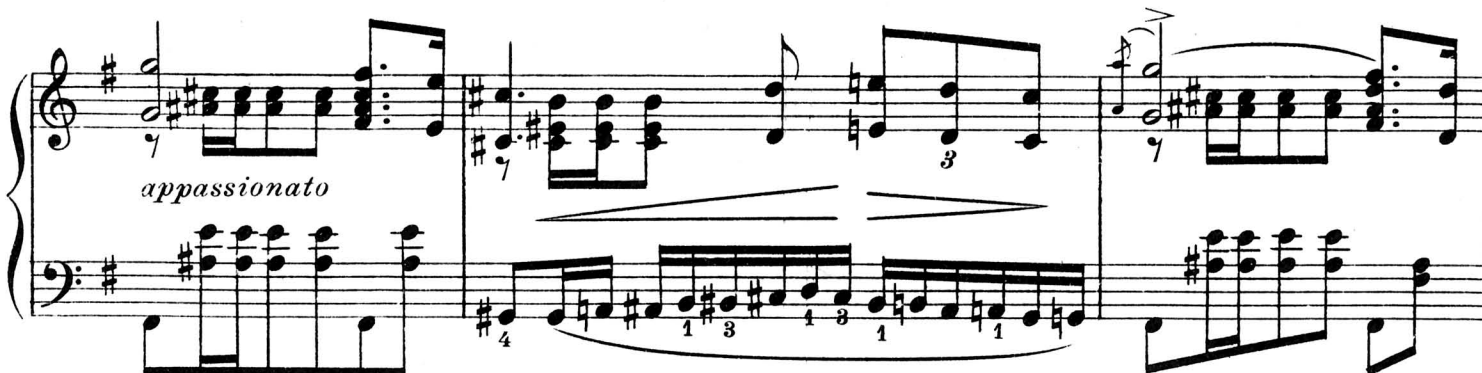




First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various fingerings (e.g., 4, 1, 3, 1, 3, 4, 5, 4, 3, 4, 3, 4, 4, 3, 3, 4, 4, 3, 4, 3, 4) and a *cresc.* marking.



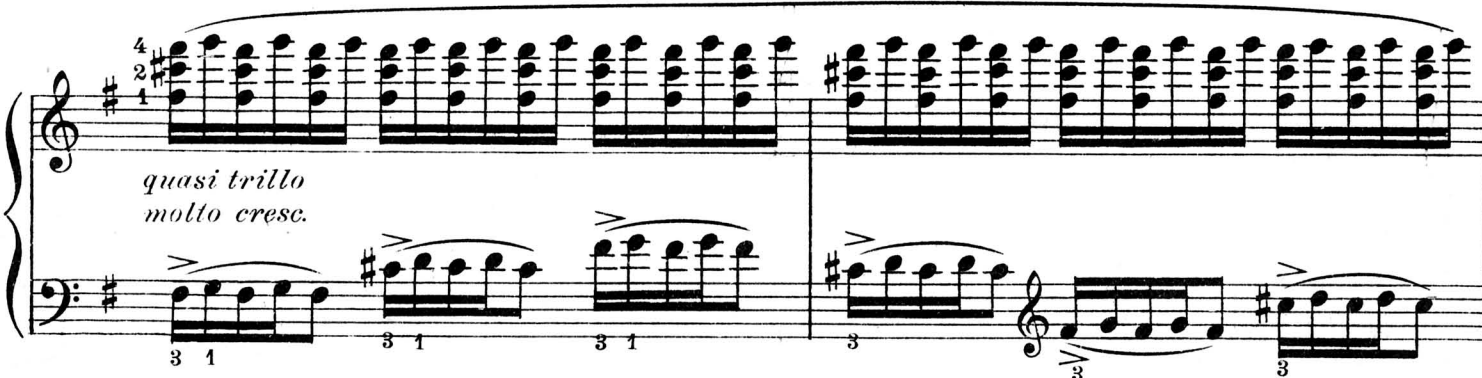
Second system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a *quasi trillo* marking and a *marc.* marking. Fingerings include 3, 1, 5, 3, 1, 3, 1, 3, 3, 1, 3, 1, 3, 1, 3, 1.



Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a *passionato* marking and a *cresc.* marking. Fingerings include 4, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a *cresc.* marking. Fingerings include 4, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a *quasi trillo* marking and a *molto cresc.* marking. Fingerings include 4, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1.

*martellato* *fff*

*8va* *tr* *pp leggiero*

*8va*

*8va* *tr* *marc.*

*8va* *tr* *mf*

6

*marc.*

*8va*

*cresc.*

*ff*

*rit.*



*con passione*

*poco a poco dim.* *mf*

*dim.* *p*

*dim.* *trm* *ppp* *trm* *pp* *trm*

Handwritten musical score for piano, page 8. The score consists of five systems of staves. The first system has two staves with complex fingerings (1, 2, 3, 4, 5) and slurs. The second system has two staves with slurs and a "rit" marking. The third system has two staves with slurs. The fourth system has two staves with a "p" marking and a "cresc." marking. The fifth system has two staves with a "f" marking and a "rit" marking. The key signature is one sharp (F#).



Handwritten '7' above the first measure. *ff* dynamic marking above the second measure. The system consists of two staves with treble and bass clefs, featuring complex rhythmic patterns and accidentals.

Handwritten 'short' and *pp* dynamic marking above the first measure. The system consists of two staves with treble and bass clefs, featuring complex rhythmic patterns and accidentals.

Handwritten '5' above the first measure. *ff* dynamic marking above the first measure. *cresc.* dynamic marking above the third measure. The system consists of two staves with treble and bass clefs, featuring complex rhythmic patterns and accidentals.

*molto cresc.* and *martellato* dynamic markings above the third measure. The system consists of two staves with treble and bass clefs, featuring complex rhythmic patterns and accidentals.

Handwritten '8va' above the first measure. *fz* dynamic marking above the first measure. *fff* dynamic marking above the second measure. *p* dynamic marking above the fourth measure. *fff* dynamic marking above the sixth measure. The system consists of two staves with treble and bass clefs, featuring complex rhythmic patterns and accidentals.

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7. The Stage-coach.

With the Trout. Bei den Forellen.

Ethereally; dartingly. (*♩ = 138*)  
*Äußerst flüchtig.*

Walter W. Stockhoff

*Faster  
Schneller*

*timorously  
angstlich*

*Faster  
Schneller*

*slightly held back -  
etwas verweilend*

*ecstatically  
entzückend*

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